Catharine Daff

A

TRANSLATION

OF NINE OF THE MOST FASHIONABLE

Quadrilles,

CONSISTING OF

FIFTY FRENCH COUNTRY DANCES,

AS PERFORMED IN

England and Scotland.

WITH EXPLANATORY NOTES.

TO WHICH ARE PREFIXED,

A few Observations on the Style, &c. of the Quadrille, the English Country Dance, and the Scotch Reel.

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TEACHER OF DANCING.

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INTRODUCTION.

It is with perfect submission that the Author of the following slight remarks obtrudes himself upon public notice; and he most anxiously entreats his readers to believe, that, by such publication, he is not actuated by any arrogant or silly presumption of superiority of knowledge in the art which he professes, but by a wish to in-

duce attention towards particular points, from which many others, as well as himself, have derived much advantage. The Quadrille having been lately introduced, and most favourably received, in this country, it is incumbent upon every Master to endeavour to teach it as correctly as possible.—The translator having observed, with much regret, that, although the figures were tolerably performed by the generality of dancers, the steps, in most cases, were not at all appropriated to the music, than which nothing can be more absurd; and, as the Quadrille ranks next to the *Minuet* in the classification of dances, he thought it consistent with his duty, as a teacher of

dancing, to attempt to arrest the progress of so ridiculous a practice.

To use steps fitted for the English country dance or Scotch reel to French music, would be as incompatible as speaking the French language with the Scotch or English accent.

There are, indeed, a few French country-dance tunes marked after the manner of the Strathspey; but they differ widely in their accent, and ought not to be accompanied by steps of the same kind.

There is another and most important point towards which he deems it

necessary to try to excite attention, viz. *general carriage and deportment* in the dance—a thing which he is sorry to see so much neglected in his native country, as the Scotch are, almost unexceptionably, professed lovers of dancing. In hopes that a taste for French country-dances may continue in Scotland, he has translated, not only the Quadrilles that have been danced in Edinburgh, but those which have been chiefly used in London, selected by Mr. Payne. Mr. Smart, of Edinburgh, having most judiciously given an English translation of such Quadrilles as he has hitherto published, it would be superfluous to insert them here.

The Author having so far explained his motives for the present publication, he begs that those who may do him the honour to look over his production, will be more inclined to forgive than to censure.

A TRANSLATION

OF THE

MOST FASHIONABLE

FRENCH QUADRILLES, &c.

CHAPTER I.

Of all the imitative arts, dancing is perhaps the most pleasing. It is a representation of nature in her most agreeable mood, being generally practised in gay and festive moments, and therefore is associated in the mind with joy and merriment. The amateur in sculpture, painting, or poetry, may prosecute his favourite art under the pressure of calamity and grief without incurring the censure of the most fastidious;

but it would ill become the lover of dancing, under such circumstances, to give way to his fancy, and put in practice any show of the art to which he is addicted. I will not presume to enter into an investigation of the history of dancing, that being unnecessary to my present purpose: I therefore confine my remarks chiefly to that class of dancing which the French denominate *La Danse de Ville.*

There is no kind of dancing so well fitted for society as the quadrille, wherein the *pas seul, pas de deux*, or dancing by individuals and couples, are occasionally introduced, which admits of breathing time, and gives an opportunity for conversation to those of the set who are disengaged—an advantage which the performers in the English country dance cannot enjoy without deranging the figures, and interrupting the performers in their progress through the dance.

By means of the *pas seul*, &c. an anxious, yet politely conducted contention for the palm of superiority is kept up by the rival dancers,

which gives infinite interest to the whole. In order to perform these dances well, it is necessary to sympathise with, and accompany the music as closely as possible: therefore what is called a good ear, is quite essential. The peculiar feature of quadrille dancing is *smoothness* and *softness*,—in which case the dancer must *glide* through the figures in a waving, flowing, and graceful manner—giving that necessary accent or expression to his movements which the French music is so capable of exciting. I saw a quadrille performed by a set of very excellent dancers in the academy of M. Coulon at Paris, which brought the conviction fully upon me of the consequence of smoothing this style of dancing. They moved through the various figures like so many skaters upon a smooth yet uneven icy surface, and with so much attention to the spirit of the music, and the situation of each other, that I was quite delighted by the sight. I felt the absolute necessity of acquiring this mode of dancing, and set about it accordingly. Under the direction

of a good dancing-master, and with the necessary dispositions, a pupil will readily attain this undulating style of dancing.

Very scrupulous attention must be paid to the *exercises*, which may be pointed out by the teacher for the purposes of gradually bending and extending the legs, that they may be brought to act independently, as it were, of the body, which the master will take care shall be properly poised at the time. The same strict heed should be given to his instructions respecting the various positions and dispositions of the head and arms, and particular notice ought to be fixed upon his admonitions and examples concerning carriage and deportment.

These are points which, in many cases, in the course of my experience, I have seen totally neglected. Whether the fault may be imputed to the teachers or their pupils, it would be difficult to determine. I suspect that occasionally both are to blame. Learners are generally negligent of initial rules, which they imagine are obtruded upon their notice prema-

turely; and they vainly think that if they could only *perform a little at the first*, those rules and exercises might be learned effectually by and bye! They do not consider the error into which their impatience must certainly lead them. They ardently wish to attain an end, but, unfortunately, they will not employ the requisite means. The parents of young people are frequently very culpable in this respect. They are anxious to see their children *do something*, as they call it; and, in the middle of the teacher's endeavours towards the necessary and due formation of his scholar's limbs, &c. they will interrupt him with a demand to know when he means that they shall dance! They do not see the young creatures *jumping up and falling down*, forsooth, neither do they hear the music going on; they only hear the master speaking a great deal about what they do not in the least understand, and what they, consequently, think it unnecessary for their children to know. I have met with this kind of interruption oftentimes, but I never gave

way to it without openly declaring my opinion of its absurdity. It would, however, be extremely unbecoming in me, were I not to take this opportunity of acknowledging, that I have not only been *encouraged*, but *assisted* by some of my employers in enforcing these indispensable incipient exercises, &c. There are many dancing-masters who, from an unwillingness to *give offence*, or a spirit of accommodation arising from a certain pliancy of disposition, yield to the pressure of this sort of interference, and set their scholars a *hobbling* before they teach them to *stand*, *walk*, or consider the importance of *balancing* themselves. And I have known many others who, *of their own accord*, set their pupils a *leaping* to the music from the beginning. In either case, they do both themselves and the young people under their tuition a most serious injury.

It is no uncommon thing for teachers of dancing to boast of the proficiency of their scholars, by telling, that a certain set can *pirouette*, or whirl round upon one foot, like a whipt top,

and finish *en attitude;* that some can *cut,* or twirl their legs in the air several times; and that others could have danced an immense variety of steps before they had finished their third or fourth set of lessons! But I have remarked, with surprise, that few teachers of dancing ever told me how well any of their pupils *presented themselves before company, walked,* and *sat;* or *how easily* and *gracefully they managed their heads, and disposed of their arms* in the dance. Far be it from me to insinuate, that those teachers who allow or encourage that premature exhibition, of which I have spoken, are ignorant of their profession, for I know instances to the contrary; I merely made the foregoing remark to prove my assertion, that learners are apt to disregard initial rules and exercises, and that teachers sometimes fall into the same error.

As, in dancing, all positions, or attitudes, and movements, take their principle from nature, a tenacious adherence to simplicity ought to occupy the attention of the dancer. By

simplicity, I mean that artlessness which is attributed to beauty, and to which it is so closely connected, that the perception of the one necessarily implies the presence of the other.

There are many who imagine that he is the best of dancers who can leap so high as to be able to cross his legs several times before he falls, and spring or bound to an amazing distance forward, backward, or to either side. That such a person may be the most powerful of men, I readily allow; but with no other qualifications than his strength and agility, he can never hope to obtain the suffrages of those who are skilled in the art: indeed, people of refined and delicate feeling, although they knew little or nothing of dancing, would reject his exhibitions with disgust. To be regarded, he must possess that sensibility of soul which enables its possessor to distinguish the true from the false, and to trace out the way to perfection. Having this talent, in conjunction with his nimbleness and force, he may be assured of the applause of all who witness his performance; for

such is the cogency of sympathy, that, were a whole world to witness the effect of one sentiment, a whole world would acknowledge its power. I would not have dancers neglect flourishing and difficult steps altogether; for when they are contrasted, now and then, with more simple and beautiful movements, the effect is very good: besides, it is allowable sometimes to give way to the rage of fashion, though such condescension ought to be sparingly practised, it being much better to please always, than to astonish for a moment. I read lately a small volume, said to be written "by a lady of distinction, who has witnessed, and attentively studied, what is esteemed truly graceful and elegant amongst the most refined nations of Europe," wherein she gives advice on female accomplishments; and as what she says on dancing is in perfect coincidence with my opinion, I shall take the liberty of quoting her own words:

"As dancing is the accomplishment most calculated to display a fine form, elegant taste,

and graceful carriage to advantage, so towards it our regards must be particularly turned, and we shall find that when beauty, in all her power, is to be set forth, she cannot chuse a more effective exhibition.

" By the word exhibition, it must not be understood that I mean to insinuate any thing like that scenic exhibition which we may expect from professors of the art, who, often regardless of modesty, not only display the symmetry of their persons, but indelicately expose them, by most improper dresses and attitudes, on the public stage.

" What I propose, by calling dancing an elegant mode of showing a fine form to advantage, has nothing more in it than to teach the lovely young woman to move, unembarrassed, and with peculiar grace, through the mazes of a dance, performed either in a private circle, or a public ball.

" It must always be remembered, and it cannot be too often repeated, ' that whatever it is worth while to do, it is worth while to do

well.' Therefore, as all times and nations have deemed dancing a salubrious, decorous, and beautiful exercise, or rather happy pastime, and celebration of festivity, I cannot but regard it with particular complacency. Dancing carries with it a banquet, alike for taste and feeling, &c.

" Extraordinary as it may seem, at a period when dancing is so entirely neglected by men in general, women appear to be taking the most pains to acquire the art. Our female youth are now not satisfied with what used to be considered *a good dancing-master*, that is, one who made teaching his sole profession, but now our girls must be taught by the leading dancers at the opera-house. The consequence is, when a young lady rises to dance, we no longer see the graceful, easy step of the gentlewoman, but the laboured, and often indelicate exhibitions of the posture-mistress. Dances from *ballets* are introduced ; and, instead of the jocund and beautifully organized movements of hilarity in concord, we are shocked by the most extrava-

gant theatrical imitations. The chaste minuet is banished; and, in place of dignity and grace, we behold strange wheelings upon one leg, stretching out the other till our eye meets the garter; and a variety of endless contortions, fitter for the zenana of an eastern satrap, or the gardens of Mahomet, than the ball-room of an Englishwoman of quality and virtue.

"These *ballet* dances are, we now see, generally attempted. I say *attempted*, for not one young woman in five hundred can, from the very nature of the thing, after all her study, perform them better than could be done any day by the commonest *figurante* on the stage. We all know, that, to be a fine opera-dancer, requires unremitting practice, and a certain disciplining of the limbs, which hardly any private gentlewoman would consent to undergo. Hence, ladies can never hope to arrive at any comparison with even the poorest public professor of the art; and therefore, to attempt the extravagance of it, is as absurd as it is indelicate.

" The utmost in dancing to which a gentlewoman ought to aspire, is an agile and graceful movement of her feet, an harmonious motion with her arms, and a corresponding easy carriage of her whole body. But, when she has gained this proficiency, should she find herself so unusually mistress of the art as to be able, in any way, to rival the professors by whom she has been taught, she must ever hold in mind that *the same style of dancing is not equally proper for all kinds of dances.* For instance, the English country-dance and the French cotillion require totally different movements. I know that it is a common thing to introduce all the varieties of opera-steps into the simple figure of the former. This ill-judged fashion is inconsistent with the character of the dance, and, consequently, so destroys the effect, that no pleasure is produced to the eye of the judicious spectator by so discordant an exhibition.

" The characteristic of an English country-dance is that of *gay simplicity.* The steps

shonld be few and easy; and the corresponding motion of the arms and body unaffected, modest, and graceful.

" Before I go farther on the subject, I cannot but stop a little to dwell more particularly on the necessity there is for more attention than we usually find paid to the management of the arms and general person in dancing. In looking on at a ball, perhaps you will see that every woman, in a dance of twenty couple, moves her feet with sufficient attention to beauty and elegance; but, with regard to the deportment of the rest of the person, most likely you will not discover one in a hundred who seems to know more about it than the most uncultivated damsel that ever jogged at a village wake. I cannot exactly describe what it is that we see in the carriage of our young ladies in the dance; for it is difficult to point out a want by any other expression than a negative: but it is only requisite for my readers to recal to their memory the many inanimate, ungraceful forms, *from the waist upwards*, that they night-

ly see at balls, and I need not describe more circumstantially. For these ladies to suppose that they are fine dancers, because they execute a variety of difficult steps, is a great mistake. The motion of the feet is but half the art of dancing: the other, and indeed the most conspicuous part, lies in the movement of the body, arms, and head. Here elegance must be conspicuous," &c. " This attention to the movement of the general figure, and particularly to that of the arms, (for with them is the charm of elegant action,) though in a moderated degree, is equally applicable to the English country-dance and the Scotch reel, as to the minuet, the cotillion, and other French dances."

The writer of this book has evinced much taste and discernment by her observations on the requisite qualities of a dancer, &c. She has evidently been well grounded in this part of her education; and her thorough acquaintance with its rules proves that she has given it most extensive attention. That simplicity which she so urgently recommends is,

I presume, the same which I have endeavoured to define, and which I again mention as the only medium through which we can display *the art of concealing art.*

There are very few professional or public dancers who possess this happy talent entirely; hence, that astonishment which the performance of their most difficult and brilliant steps creates is generally so blended with an idea of the immense pains and toil to which the dancers are put, that we at once bestow upon them our wonder and our woe. Our unalloyed admiration is reserved for him, or her, whose steps are firm, yet flexible—whose sinkings and risings are easy, soft, and unbroken; arising from a well regulated suppleness of the legs, that gives due spring to their motion—whose body is erect, (*but not stiffly so,*) well balanced, and possessing an elastic power of rising or yielding, agreeably with the moving of the limbs—whose head is well set, and in perfect and easy equilibrium, so that its slightest motion may not disturb the unconstrained state of

the body, with which, as well as with the limbs, it maintains an harmonious accompaniment—whose arms are kept in agitation with a due regard to their natural position, and the regular action of their joints. In conjunction with these acquirements, which may result from art, it is presumed that nature has endowed her with that feeling or sensibility of which I have already spoken; for it is impossible to exhibit, through the medium of the body, what the soul does not feel.

Thus accomplished then, while she "floats through the mazes of the dance," the simple, distinct, and varied motions of her feet will be accompanied by an appropriate gesticulation of the body, head, and arms, rendering the *tout ensemble* a perfect combination of all that is beauteous and lovely.

CHAPTER II.

THE steps peculiar to the English country dance are of a more prompt and pointed kind than those generally used in the quadrille, and are performed upon a more contracted scale—the music of the former being much more marked and quick than that of the latter.

As it is the province of the dancer to imitate most scrupulously the accent or expression of the music, and as the English tunes are well known to possess less variety of expression and modulation than those of France, I would recommend the use of the most simple and

neatly constructed steps in this kind of dancing: practice will enable the dancer to perform them in that correct, light, and prompt manner, which the nature of the music requires. As there is not so much space allowed to the performers here as in the French country dance, they ought to give the most correct attention to their distinct situation in the figure. This is not attended to any where so well as in England. There a constant and polite regard is paid to those who are *dancing down* by those who are *figuring up*, which gives the proper effect to the whole, making the dance perfect in its kind. In mixed assemblies in Scotland, I have seldom seen the necessary attention given to the persons dancing down by those moving up. This neglect creates a confusion which makes the performance more like the representation of a *mob* than a *regular figure dance*.

I cannot but deplore the disgraceful neglect that is so apparent in most dancers with regard to the proper use of their arms, as surely this is

of as much consequence as the management of their legs; since, in dances of all kinds, but especially in those of which I am treating, the use of the one is fully as necessary as that of the other. Even in walking, what a ridiculous figure the person must display who disregards that regular counter-motion which should ever be maintained by the arms and legs! I would recommend it, *with every deference*, to teachers of dancing, to inculcate on the minds of their pupils the propriety, nay, the necessity, of *giving the hands* in a free and easy manner; avoiding, while they are about to join hands with each other, all affected writhings of the body and neck, and all unnecessary twirling of the wrists. These faults I have seen often carried to a perfectly ridiculous height by people who could use their legs very well. It is the fate of affectation never to escape detection and disgust.

I would recommend it likewise to have the hands given in the dance always with an air of *open frankness* and *perfect good will*, which

has a charming effect; for it is in the country dance as it is in the world,—those persons who move through either, shewing excessive regard and complacency to some, and treating others with chilling indifference and downright disrespect, no doubt will acquire what they may aim at—*distinction*, but they may depend upon it, that they will be distinguished not very much to their credit.

I have, more than once, had the gratification of beholding a few ladies and gentlemen, of the first rank in this country, conduct themselves in the dance, as well as out of it, with that cheerful and courteous benevolence which I have just now intimated—employing every means of making others as well as themselves happy—avoiding all paltry and ridiculous distinctions—embodying themselves with their company, so that their gracious condescension raised those on whom it was conferred, without lowering the bestowers.

This is genuine politeness, and springs from a good heart, and a highly improved mind: it

is extremely captivating, and is always truly felt, because it is truly uttered. Persons who attempt to support their rank and consequence by a different mode of conduct, may succeed in partial instances, there being no mistake more common than that of supposing greatness and goodness to be the same; but people of good sense know quite well their places on the scale of society, which they never will disgrace by fawning on the one side, nor by supercilious-ness on the other. As it is the chief duty of a dancing-master to make his pupils as amiable as possible, by means of their external deport-ment, I have ever deemed it necessary to point out to my scholars the consequences of these different modes of behaviour.

CHAPTER III.

THE late Sir John Gallini, in his "Account of various kinds of Dances in different parts of the World," observes, "It is to the Highlanders in North Britain that I am told we are indebted for a dance, in the *Comic Vein*, called the Scotch Reel, &c. When well danced, it has a very pleasing effect; and indeed nothing can be imagined more agreeable, or more lively and brilliant, than the steps in many of the Scotch dances. There is a great variety of very natural and very pleasing ones, and a composer of comic dances might, with great ad-

vantage to himself, upon a judicious assemblage of such steps as he might pick out of their dances, form a dance, that, with well adapted dresses, correspondent music, and figures capable of a just performance, could hardly fail of great success upon the theatre."

Another author, upon the same subject, says, "The Scotch Reel has steps appropriated to itself, and, in the dance, can never be displaced for those of France, without an absurdity too ridiculous to even imagine without laughing. There are no dancers in the world more expressive of inward hilarity and happiness than the Scotch are, when performing in their own reels. The music is sufficient (so jocund are its sounds) to set a whole company on their feet in a moment, and to dance with all their might till it ceases, like people bit by the tarantula."

There are two kinds of music to which the Scotch Reel is danced, viz. the Reel, properly so called, and the Strathspey, which is accented in exact resemblance to the jig. There is

certainly something irresistibly whimsical and pleasing in the accent of the Strathspey. We are indebted for this mirth-inspiring expression to the late celebrated Neil Gow, whose sons, the one at present in London, and the other in Edinburgh, excel in the performance of this species of music.

As I have before observed that the dancing should be in strict conformity with the music, it is necessary to accompany the Strathspey by steps of more alacrity and promptitude than those generally used in any of the dances before mentioned. There ought to be little or no genuflection used in these steps when the dancer sinks, as the rapidity of the music and dancing will not admit of much yielding or bending of the legs; in which case, the sinking steps should be chiefly performed by the motion of the ancle, and spring of the instep. It would be, therefore, advisable to dance as much as possible upon the points of the toes, by which means a complete command of the foot and ancle is acquired, and the performer

enabled to raise and lower himself, according to the expression of the music, with perfect ease and address. As that which is distinctly called the Reel is played in a more running and flowing style than the Strathspey, steps less pointed, and of more simplicity than those I have just mentioned, are fitted to its accompaniment. The figure of the Reel is, perhaps, the most beautiful that can be exhibited. Hogarth exemplifies it as the Line of Beauty, in his analysis of that subject. Agreeably with this line, or figure, the dancers ought to wave or incline to either side, regarding each other, as they pass, with a polite attention, giving place frankly for their mutual accommodation; and their general air, during the whole performance, should indicate gaiety and good-will.

QUADRILLES,

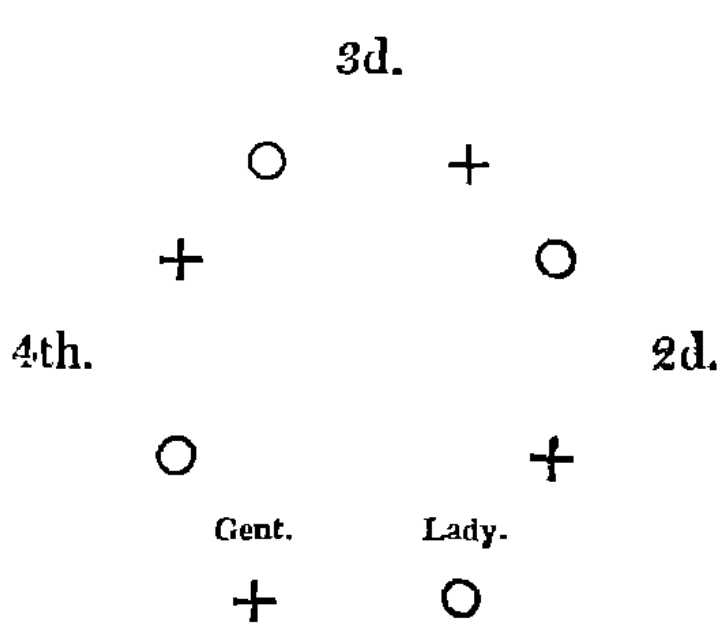
TRANSLATED FROM THE FRENCH,

WITH

EXPLANATORY NOTES.

QUADRILLES, &c.

Arrangement of the Dancers in the Quadrille.

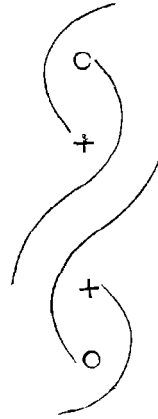


Arrangement of the Dancers in the English Country Dance.

Top of the Dance.

	+ O	
	+ O	
Gentlemen.	+ O	Ladies.
	+ O	
	+ O	
	+ O	

Arrangement of the Dancers in the Scotch Reel.



THE Quadrille consists of a certain number of country-dances, which contain a variety of figures; and these figures are, in general, begun by the first couple, either together or individually; the second next; then the third; and lastly the fourth, take the lead in cases of repetition.

The English country-dance is begun, generally, by the lady and gentleman at the top, together or separately; frequently by the two, and sometimes by the three couples at the head of the set.

The Scotch reel is commenced by all the performers at the same time.

FIRST QUADRILLE.

The Figures of Pantaloon.

	* Bars.
1*st.* Right and left, fully round, by the first and third couples, ...	8
2*d.* Set to partners, and turn them, .	8
3*d.* The ladies chain †.	8

* For the direction of those who may wish to dance the quadrilles to different tunes, the quantity of bars is affixed to each part of the country-dances. It would be advisable to have the airs that may be adapted to the dances as similar as possible to those originally published, as every dance has a certain peculiarity of style, to overlook which would be ineffective.

N. B.—At the commencement of every French country-dance, one strain, or eight bars of the music, is played before the dancers begin the figures.

† *The Ladies' chain* is performed by two ladies crossing over, giving the right hand to each other, and the left to the gentleman opposite, by whom they are turned; the gentlemen at the same time make two circles to the left, receiving the ladies as they come forward, and turning them fully about; the ladies then return to their respective places, giving their hands as before. When the ladies cross over, giving the

Bars.

4*th*. Promenade half way round, . 4

5*th*. Half right and left to places, . 4

The other four repeat the figures.

The Figures of L'Eté.

1*st*. The first gentleman with the opposite lady advance and retire, . 4

2*d*. Dance to the right and to the left, . 4

3*d*. Cross over, changing places, . 4

4*th*. Dance to right and left, . . 4

5*th*. Cross over again, setting to partners, 4

6*th*. Turn partners, . . 4

The other six, by successive couples, repeat the same.

hands in this manner, and do not return to their places, the figure is called *the ladies' half chain*. When all the ladies cross over at once, and return to their places, giving their hands in this way, it is called *the ladies' double chain*; and if they do not return to the places which they left, it is called *the ladies' half double chain*.

The Figures of La Poule.

Bars.

1*st.* A gentleman with the opposite lady cross over, giving the right hand, and set, 4

2*d.* Cross back again, giving the left hand, which they retain, . . 4

3*d.* They give the right hand to their partners, and all four set, upon a line, without quitting hands, . . 4

4*th.* Promenade half way round, . 4

5*th.* The couple who began advance and retire, ... 4

6*th.* They advance again, pass back to back, and retire, . . . 4

7*th.* Four advance and retire, . 4

8*th.* Half right and left, . . 4

The other dancers repeat the figures.

The Figures of La Trenise.

1*st.* The lady's chain, . . 8

2*d.* Set to partners and turn them, . 8

Bars.

3d. The first gentleman conducts his lady forward and back, then leads her across, leaves her on the left of the opposite gentleman, and returns to his place, . 8

4th. The first and third ladies cross over and change sides, cross over again and change sides, thus making a full turn. While they are crossing over, the first gentleman passes between them, and whilst they change sides, he sets to them, and goes at last to his place, . . . 8

5th. The first couple set in the middle, then join hands and return to their places, 8

The others do the same.

The Figures of La Finalé.

1st. All the eight chassé across * and set at the corners, chassé across again and set, 8

* *Chassé across* is performed by one or more couples, the ladies changing places with their gentlemen, and passing before them. It is thus distinguished from *crossing over*, in which figure the persons who are *opposite* each other change places

Bars.

2*d*. The first gentleman and opposite lady advance and retire, . . . 4

3*d*. Dance to right and left, . . 4

4*th*. Cross over, ... 4

5*th*. Dance to right and left, . . 4

6*th*. Cross over, setting to partners, and turn them, ... 8

These figures are repeated by all the others.

SECOND QUADRILLE.

The Figures of La Portugaise.

Bars.

1*st*. The first and third couples right and left fully round, . . 8

2*d*. Set to partners and turn them, 8

3*d*. Four advance and retire, . 4

4*th*. Four advance, pass back to back, and retire, ... 4

5*th*. The first and third couples dance into the middle, turning to the right, and set

Bars.

opposite the second and fourth, with whom they turn, forming a line of four on each side, . . . 8

6*th*. The two lines advance and retire, 4

7*th*. The gentlemen take their ladies, and turn them into their places, . 4

The others repeat the figures.

The Figures of La Bonne Amie.

1*st*. The first gentleman dances forward, and stops until the third lady does the same, ... 4

2*d*. They pass back to back, in the middle, a full turn, ... 4

3*d*. Dance to right, giving the left hand, and to left, giving the right, . 4

4*th*. They make a half turn in hands to right, and, separating, pass between the different sides, . . . 4

5*th*. Six advance and retire, . 4

Bars.

6*th*. The two who began pass back to back, and end opposite their partners, . 4

7*th*. Set to partners and turn them, 8

The others repeat the figures.

The Figures of La Paris.

1*st*. The ladies chain, . . 8

2*d*. The first gentleman dances alone, 8

3*d*. The opposite lady does the same, 8

4*th*. Promenade half round, . 4

5*th*. Half right and left, . . 4

The others repeat the figures.

The Figures of La Wellington.

1*st*. Four advance and set in the middle; the gentlemen change partners and return to their places, . . 8

2*d*. The first gentleman and his partner cross over, and dance to right and left, 8

3*d*. They cross over again, and dance to right and left, . . . 8

Bars.

4*th.* Four advance and set in the middle, 4

5*th.* The gentlemen regain their partners, and retire, ... 4

6*th.* Set to partners, and turn them, 8

The others repeat the figures.

The Figures of La Pastorale.

1*st.* The first gentleman conducts his Lady forward twice over, and leaves her on the left of the opposite gentleman, . 8

2*d.* Three, in hands, advance and retire twice, ... 8

3*d.* The first gentleman dances alone, 8

4*th.* Four hands half round, . 4

5*th.* Half right and left, . . 4

The others repeat the figures.

The Figures of La Finalé.

1*st.* Eight hands round, entirely, to left, 8

Bars.

2*d*. The first gentleman and third lady advance and retire, . . 4

3*d*. Dance to right and left, 4

4*th*. Cross over, . . . 4

5*th*. Dance to right and left, . 4

6*th*. Cross over, setting to partners, and turn them, ... 8

N. B. Before the figures are repeated here the last time, all the eight chassé across, set, and chassé across again, &c.

THIRD QUADRILLE.

The Figures of La Floride.

1*st*. Right and left fully round by four, - 8

2*d*. The first gentleman dances alone, 8

3*d*. The opposite lady does the same, 8

4*th*. The same persons dance to right and left, . . . 4

Bars.

5*th*. They advance, pass back to back, and retire, ... 4

6*th*. The ladies chain, . . 8

7*th*. Half promenade, . . 4

8*th*. Half right and left, . . 4

The others repeat the figures.

The Figures of La Valse en Cotillon.

1*st*. The four Ladies do hands across in the middle, whilst the gentlemen turn to the right by the waltz step, . 4

2*d*. Ladies separate and set to partners, 4

3*d*. Join partners, and waltz to respective places. . . . 8

4*th*. The first gentleman and third lady advance and retire, . . 8

5*th*. Cross over by waltz step, and set, 8

6*th*. Cross back again, setting to partners, and turn then, ... 8

7*th*. The gentlemen set to the ladies on their left, ... 4

Bars.

8*th*. The gentlemen turn their own partners, ... 4

The others repeat the figures.

The Figures of Les Graces.

1*st*. The first gentleman with the couple on his left advance and retire in hands, 4

2*d*. Three hands once round, . 4

3*d*. Three with hands joined, as in the triumph, advance, and retire passing the hands twice over the lady's head, 12

N. B. The lady makes a pirouette under her partner's arm during the pause.

4*th*. The first gentleman sets to his lady, and turns her, . . . 8

The others repeat the figures.

The Figures of D'Egville, Finale.

1*st*. The grand round, by the quick waltz step, ... 8

Bars.

2*d*. The first couple, with their hands joined across, advance twice, and set in the middle, ... 8

3*d*. They change sides, and set, twice over, without quitting hands, . . 8

4*th* and 5*th*. The third couple repeat the two foregoing figures, . . 16

6*th*. The four in the middle separate from their partners, and set to those upon the sides, and turn them by both hands, 8

7*th*. All dance to right and left, giving the left and right hands to the persons with whom they turned; then turn them again by the right hands, . 8

8*th*. The four who began advance and retire twice, ... 8

After the round, the second and fourth couples repeat the figures.

THE FOURTH QUADRILLE.

The Figures of La Nouvelle Paris.

Bars.

1*st.* The first gentleman dances alone, 8

2*d.* The opposite lady does as much, 8

3*d.* The first gentleman leads his lady forward twice, and leaving her between the third couple, returns to his place, 8

4*th.* Three, with hands joined, as in the trinmph, advance and retire twice, and the first gentleman takes his lady, by a turn, to her place, ... 8

5*th.* Four chassé across, set, chassé back again, and set, . . . 8

The others repeat the figures.

The Figures of Le Carré.

1*st.* Mahoni's square, . . . 8

2*d.* Double right and left, . . 16

3*d.* The first and third couples dance into the middle, turning to the right, and set

Bars.

facing the second and fourth, with whom they dance to corners and turn, forming a line of four on each side, . . 8

4*th*. The two lines advance and retire, 4

5*th*. The gentlemen take the ladies, and turn them into their places, . 4

The others repeat the figures.

The figures of La Polonaise.

1*st*. Right and left, fully round, by the first and third couples, . . . 8

2*d*. The first gentleman dances alone, 8

3*d*. The opposite lady does the same, 8

4*th*. The ladies chain, . . . 8

5*th*. The ladies, giving the left hands to each other, and the right to their partners, form the figure of hands across, and set, ... 4

6*th*. All promenade, by the left, to their places, ... 4

The others repeat the figures.

The Figures of La Vivacité.

Bars.

1*st.* All the eight advance and retire twice, 8

2*d.* The first, second, third, and fourth ladies dance alternately to the time of eight bars each, ... 32

3*d.* The gentlemen set to the ladies on their left, ... 4

4*th.* They turn their own partners, . 4

The figures are repeated, the gentlemen daneing the solos.

The Figures of la Poulette, Finale.

1*st.* All the eight chassé across, and set at corners; and turning the persons whom they meet, chassé back again, set, and turn the persons at the other corner, 8

2*d.* The first gentleman and third lady advance and set, . . . 4

3*d.* They change places, . . 4

4*th.* They advance to the middle again, and set, ... 4

	Bars.
5*th*. They change places, . .	4
6*th*. The ladies chain, . .	8
7*th*. Half promenade, . .	4
8*th*. Half right and left, . .	4

The others repeat the figures.

PAYNE'S QUADRILLES.

For first quadrille, see the first of the preceding set.

SECOND QUADRILLE.

The Figures of La Nouvelle Alliance.

Bars.

1*st*. All the eight chassé across, and turn, at corners, to the left, in hands, . 8

2*d*. Chassé back again, and turn to the right, . . . 8

Bars.

3*d*. Four cross over, giving the right hand, and set, . . . 4

4*th*. Cross over again, giving the left, and set, ... 4

5*th*. Figure to the right upon the sides, 8

6*th*. Two lines advance and retire, . 4

7*th*. The gentlemen take their ladies, and turn them to places, . . 4

The others repeat the figures.

The Figures of L'Amaside.

1*st*. Tho first lady dances alone, . 8

2*d*. The opposite gentleman does the same, 8

3*d*. The first and third gentlemen set to their partners, and turn them, . 8

The others repeat the figures.

The Figures of L'Anonime.

1*st*. The first gentleman and third lady turn to the left, and dance three hands round

Bars.

with the couples next them, and return to their places, . . . 8

2*d*. The ladies double chain, . 8

3*d*. Four chassé across, and cross over, 4

4*th*. They do the same, which brings them to their places, . . 4

5*th*. Half promenade, . . 4

6*th*. Half right and left, . . 4

The others repeat the figures.

The Figures of La Liberté.

1*st*. The first couple, with the lady on their left, advance twice, and dance, three hands half round, to left and then to right, ... 16

2*d*. Les tirois*, . . . 8

3*d*. Four advance and pass, back to back, to their places, . . . 8

* *Les tirois*, but more properly *tiroirs*, is equivalent to what is called in English dances *The Draw*. It is performed by two couples, who change places, the one leading through, or passing between the other, and *vice versa*.

Bars.

4th. Half right and left, . . 4

5th. Four advance and pass, back to back, &c. 16

6th. Half right and left to their places, 4

The others repeat the figures.

The Figures of La Sephora.

1st. The grand round, . . 8

2d. The gentlemen set to the ladies on their left, ... 4

3d. They set to their partners, . 4

4th. The first and third couples right and left fully round, . . 8

5th. They chassé across, and cross over, 4

6th. Four hands half round to places, 4

The others repeat the figures.

N. B. At the end the grand round.

The Figures of La Victoire, Finale.

1st. All the eight half promenade and set, 8

2d. They continue the promenade, and set in their places, . . . 8

Bars.

3*d*. The ladies double chain, . 8

4*th*. The first and third couples half right and left, ... 4

5*th*. The second and fourth do the same, 4

6*th*. The first and third repeat half right and left, ... 4

7*th*. The second and fourth do the same, 4

8*th*. The first and third couples, turning to left, set to the second and fourth, with whom they dance to corners and turn, forming two lines of four in each, 8

9*th*. The two lines advance and retire, 4

10*th*. The gentlemen take their ladies, and turn them to their places, . . 4

The others repeat the figures.

THE THIRD QUADRILLE.

The Figures of Le Duc de Berri.

1*st*. Four chassé across and set, . 4

Bars.

2*d*. The same figure repeated, . 4

3*d*. Whilst the Ladies dance four hands round, the gentlemen go round separately in the opposite direction, . 8

4*th*. Set to partners and turn them, by the whole set, ... 8

5*th*. Double right and left, . . 8

The others repeat the figures.

The Figures of La Caroline.

1*st*. The gentleman dances alone, . 8

2*d*. The opposite lady does the same, 8

3*d*. The first and third couples four hands half round, ... 4

4*th*. Half right and left, . . 4

The others repeat the figures.

The Figures of La Leone.

1*st*. The ladies do hands across quite round to right, ... 8

Bars.

2*d.* They give the left hand to each other, and the right to their partners, and set in the figure of cross hands, . 4

3*d.* They separate, and promenade with partners to their places, . . . 4

4*th.* Four set and half promenade, . 8

5*th.* They chassé across, and cross over, 4

6*th.* They turn their partners, . 4

The others repeat the figures.

The Figures of La Henriette.

1*st.* The little square, . . . 8

2*d.* The eight chassé across, and set at corners, ... 4

3*d.* The same back again, . . 4

4*th.* The dance of *La Trenise* from the third figure, ... 24

5*th.* Set to partners, and turn them, 8

The others repeat the figures.

The Figures of La Nouvelle Polonaise—Finale.

	Bars.
1*st.* Right and left quite round by four,	8
2*d.* The first gentleman dances alone,	8
3*d.* The opposite lady does the same,	8
4*th.* The ladies chain, . .	8
5*th.* Set to partners, and turn them,	8

The others repeat the figures.

The Figures of La Finale—Lodoiska.

1*st.* The full promenade by eight, .	8
2*d.* The ladies chain, . .	8
3*d.* The first and third gentlemen cross over, ...	4
4*th.* Their partners do the same, .	4
5*th.* The four advance and retire, .	4
6*th.* Half right and left, . .	4

The others repeat the figures.

N. B. Finish with the full promenade by eight.

THE FOURTH QUADRILLE.

The Figures of La Belle Alliance.

	Bars.
1*st.* The grand square, . .	16
2*d.* The ladies double chain, .	8
3*d.* The first and third ladies cross over,	4
4*th.* Their partners do the same, .	4
5*th.* Four advance and retire, .	4
6*th.* Half promenade to places, .	4

The others repeat the figures.

The Figures of Le Duc de Wellington.

1*st.* The first gentleman and third lady go to right, dance right and left with the second and fourth couples, and return to their places, . . .	8
2*d.* They go to the left, and perform the same figure, . . .	8
3*d.* Set forward to partners, and turn them,	8

The others repeat the figures.

The Figures of La Waterloo.

Bars.

1*st.* Four cross over, giving the right hand, and set, . . . 4

2*d.* They cross over again, giving the left hand, and set, . . . 4

3*d.* *Les tirois* four times over, . 32

4*th.* The ladies chain, . . 8

5*th.* Four hands half round, . 4

6*th.* Half right and left, . . 4

The others repeat the figures.

The Figures of Le Cuirassier.

1*st.* The gentlemen set to the ladies on their left, and then to their own partners, 8

2*d.* All chassé, and pirouette to right and left, ... 8

3*d.* The first and third ladies go to the right and set; then dance three hands round, 8

4*th.* They go to the right again and set; dance three hands round with the gentlemen, ... 8

Bars.

5*th*. Four advance and retire, . 4

6th The gentlemen take their partners and turn them, ... 4

The others repeat the figures.

The Figures of Vive Henri Quatre.

1*st*. All the eight right and left quite round, . . . 8

2*d*. Four chassé across, and cross over, 4

3*d*. The same figure repeated, . 4

4*th*. The first and third couples turn to right, and set opposite the second and fourth, with whom they dance to corners, and turn into two lines of four each, 8

5*th*. The two lines advance and retire, 4

6*th*. The gentlemen take their partners and turn them, ... 4

The others repeat the figures.

For the figures of *La Nouvelle Pastorale*, see *La Pastorale*, p. 41.

THE FIFTH QUADRILLE.

The Figures of Le Garcon Volage.

Bars.

1*st.* All the eight chassé fully round, the ladies to the left, and the gentlemen to the right on the outside, . . 8

2*d.* The first and third gentleman go to the left, dance right and left with the side couples, and go to their places, . 8

3*d.* The ladies do hands across half round, and the opposite gentlemen turn them, 8

4*th.* They continue hands across, and are turned by their partners, . 8

The others repeat the figures.

The Figures of L'Arabelle.

1*st.* The first couple, with the lady on their left, advance and retire twice over, 8

2*d.* They set, and the ladies make a pirou-

Bars.

ette under his arms, called a pass of the Allemand, . . . 8

3*d*. Three hands half round to left, 4

4*th*. Three hands half round to right, and go to places, . . . 4

The others repeat the figures.

The Figures of Les Deux Amis.

1*st*. The first and third couples form the figure of hands across, set, and return to their places, . . . 8

2*d*. The four others do the same, . 8

3*d*. All the eight promenade half round, and piroutte, . . . 8

4*th*. The first and third couples advance and retire, and half right and left, 8

5*th*. The others do the same, . 8

The others repeat the figures.

The Figures of Le Leopold.

1*st*. The four ladies set to the gentlemen on

Bars.

their right, and give the right and left hands, ... 8

2*d*, 3*d*, and 4*th*. This figure is repeated with all the gentlemen, until the ladies arrive at their places, . . 24

5*th*. Double right and left, . 8

These figures are repeated by the gentlemen.

For the figures of *La Vivacité*, see p. 48.

The Figures of La Chassé.

1*st*. All the eight chassé across and back again, ... 8

2*d*. The first gentleman and third lady advance and retire, . . . 4

3*d*. Dance to right and left, . . 4

4*th*. Cross over, . . . 4

5*th*. Dance to right and left, . 4

6*th*. Cross over, setting to partners, and turn them, ... 8

7*th*. The first and third couples go to right, and set to the side couples, with whom

Bars.

they dance to corners, and turn into two lines of four each, . . . 8

8*th*. The two lines advance and retire; then the gentlemen take their partners and turn them, ... 8

The others repeat the figures, and finish with chassé across.

THE SIXTH QUADRILLE.

The Figures of La Duchesse de Berri.

1*st*. The ladies, giving the right hands, dance hands across quite round, and the gentlemen make a full turn the contrary way, outside, ... 8

2*d*. Four advance and set, . . . 4

3*d*. Dance round, and cross over, giving the left hand, ... 8

4*th*. Four advance and set, . . . 4

Bars.

5*th*. Dance round, and cross over to places, 8

The others repeat the figures.

The Figures of L'Aboudance.

1*st*. The four ladies dance to the right, and make a half turn with the gentlemen, whom they join, ... 4

2*d*. They go to the right again, and make a half turn with the next gentleman on the right, ... 4

3*d*. They dance four hands half round, and are turned into their places by their partners, ... 8

The others repeat the figures.

The Figures of La Rousseau.

1*st*. All the eight join hands, and set in a circle, ... 4

2*d*. They make a half promenade round, 4

3*d*. They set, forming a circle, again, 4

Bars.

4*th.* They make a half promenade round, 4

5*th.* The ladies dance hands across half round, and, giving the left hand to the opposite gentleman, set in the figure of hands across, . . . 8

6*th.* They change hands, go round the contrary way, and, giving the right hand to their partners, are turned to their places, 8

The others repeat the figures.

The Figures of La Comptesse D'Artois.

1*st.* The first and third couples change sides, ... 4

2*d.* The same back again, . . . 4

3*d.* The four ladies dance forward, pirouette, and dance back again, . 4

4*th.* The gentlemen repeat the same, 4

5*th.* The first and third couples turn to right and dance half right and left with the second and fourth, . . 8

Bars.

6*th*. Dance out to corners, and half right and left at both ends of the room, 8

7*th*. All the eight advance and retire, 4

8*th*. The gentlemen turn their partners to their places, . . . 4

The others repeat the figures.

The Figures of L'Amusette.

1*st*, The ladies and gentlemen separating, dance out to corners, and set, . 4

2*d*. They dance to their places again, and set, ... 4

3*d*. The first and third couples advance and retire, . . . 4

4*th*. Dance to right and left, . 4

5*th*. Cross over, . . . 4

6*th*. Dance to right and left, . 4

7*th*. Cross over again, and turn partners, 8

The others repeat the figures.

The Figures of La Folie D'Espagne.

Bars.

1*st.* Four advance, and the gentlemen change ladies, . . 4

2*d.* Half right and left, . . 4

3*d.* Four advance, and the gentlemen retake their ladies, . . . 4

4*th.* Half right and left, . . 4

5*th.* All the eight hands across half round, the ladies inside, and set, . . 4

6*th.* The gentlemen go inside, and all the eight do hands across back again, 4

7*th.* Four advance and set, . . 4

8*th.* Dance round and cross over, giving the left hand, ... 4

9*th.* Four advance and set, . . 4

10*th.* Dance round, and cross over to their places, ... 4

The others repeat the figures.

FINIS.